



VICTORIAN ARTISTS' AUTOGRAPH REPLICAS
An introduction to the next British Art Network
seminar by Professor Julie Codell, Arizona State
University

Autograph replicas are defined as subsequent versions of a first version and made by the same artist who created the first version. Replicas were popular and profuse in the 19th century and highly prized by collectors. Artists' replicas were done largely for two reasons: to satisfy a commission from a patron, or to try out variations on a composition. However, once the replica was created and circulated/ purchased, it became distinct with its own audience, meanings, and values.

Replicas as variations meant there were no 'originals'; first versions were not privileged and replicas could embody new meanings and cultural values, absorbed by their new purpose, motives and places in a collection or museum. In this transformation and circulation, replicas might also possess agency and convey multiple temporalities in and out of their relations to other versions. The study of replicas' production and consumption can suggest new ways of understanding the combination of aesthetic and social forces that imbue art works with cultural value.



FORTHCOMING BRITISH ART NETWORK SEMINARS
Victorian Artists' Autograph Replicas: Markets and
Creativity
Birmingham Museum and Art Gallery
Monday 11 July 2015, 10.30 – 17.00

This free, one-day British Art Network Seminar will begin with a tour of the Birmingham Museum and Art Gallery collection led by Victoria Osborne, Curator of Fine Art, focussing on the Pre Raphaelite replicas on display. Confirmed speakers include: Judith Bronkhurst, Stephen Wildman, Nick Tromans, Sally Woodcock, Richard Green, Colin Trodd and Krystyna Matyjaszkiewicz. The event is co-programmed by Dr. Alison Smith, Lead Curator, British Art to 1900, Tate and Julie Codell, Professor, Art History, Arizona State University.

To reserve your place, and request travel funds from the British Art Network to support your attendance, please email BritishArtNetwork@tate.org.uk



Collaborative event between British Art Network and
Contemporary Art Society Subject Specialist Network

Tate Britain, Thursday 27 October 2016, 11.00 -17.00

This seminar will focus on different aspects of displaying, collecting and preserving sound pieces. Discussing current commissions (Katrina Palmer, *The Quarryman's Daughters* for Art Angel); exhibitions and recent sound displays (for example, Susan Phillipps: *War Damaged Musical Instruments*) we will consider current theoretical, practical and institutional issues dealing with British artists working with sounds as a sculptural medium, informing the networks about current practices in British contemporary art.

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BRITISH ART NETWORK SUB GROUPS 2015/16 Update on recent and forthcoming activity

**British Women Artists, 1750–1950:
A Studio of One's Own: The Second Meeting of the British
Women Artists 1750-1950 British Art Network Sub Group
Thursday 26 May, 2016
Scottish National Gallery of Modern Art,
Edinburgh**

The second meeting of the British Art Network sub group British Women Artists 1750-1950 based at the University of York took place on Thursday 26 May, 2016. It was generously hosted by the Scottish National Gallery of Modern Art, Edinburgh to coincide with *Modern Scottish Women Painters and Sculptors 1885-1965*, an exhibition curated by sub group member Alice Strang and highly relevant to the group's subject specialist members. The day-long meeting organised by sub group leader, Katie J. T. Herrington (Postdoctoral Researcher, University of York) and sub group facilitator, Melissa Gustin (Postgraduate Researcher, University of York) with Alice Strang included a series of five papers, a tour of the exhibition and a roundtable discussion.



From start to finish the sixteen members in attendance enthusiastically and openly conversed, sharing their research and ideas for future directions in the field. The papers were focused on the topic of British women artists' studios, which was identified at the sub group's first meeting, held at the University of York in November 2016. Wilhelmina Barns-Graham's evocative *Studio Interior* (Red Stool, Studio), a work on show at Scottish National Gallery of Modern Art was taken as a central image for discussion. The day confirmed that the study of women's studios, a hitherto relatively neglected subject, deepens our knowledge about their work, lives, and receptions. Speakers addressed the studios of women painters and sculptors; those inside and outside the home, in schools and among artistic groups. The notions of amateur versus professional, domestic duties, the shaping of identity and, appropriately in the spirit of the sub group, how women artists worked with their male and female peers stimulated productive discussion. As did talk of archives detailing materials, studio equipment and props that inform understandings of practices. There will be a third meeting in the autumn where sub group members will develop this theme and continue the work of mapping research in the field. For further information please see the group's [web pages](#).

**British Mural Painting, 1600–1750:
'Those Wilder Sorts of Painting' Revisiting Murals in Britain
1600-1750
16 September 2016, Murray Edwards College, Cambridge**

The British Mural Painting sub group will host a one-day interdisciplinary study-day focussing on mural painting and its place within the cultural life of Britain in the seventeenth and early eighteenth centuries, highlighting new ways of looking at the work, its artists and patrons.

Confirmed speakers and themes include Stijin Brussels (Leiden)

and Ute Engel (LMU Munich) on Continental parallels; Andrew Pinnock (Southampton) on opera; Richard Johns (York) and David McNeil (Dalhousie) on architectural typologies, and Nick Nace (H-SC Virginia) on country house poetry, as well as artist case studies by Julie Fergusson (Oxford) and Stacey Hickling (UCL) on Antonio Verrio; Lydia Hamlett (Cambridge) on Louise Laguerre; Francois Marandet (IESA) on Louis Cheron; Anya Matthews (ORNC Greenwich) on James Thornhill, and Laurel Peterson (Yale) on Giovanni Antonio Pellegrini.

For more information and to reserve a place, please contact Lydia Hamlett: lk25@cam.ac.uk

**Sculpture in Britain, c.1850 – c.1930:
'Making Sculpture Memorable',
23 June 2016, National Museum Wales Making Sculpture
Memorable, 10.45am-4.30pm, 23 June 2016, National Museum
Cardiff, Cathays Park, Cardiff CF10 3NP**

The Sculpture in Britain (c.1850-c.1930) sub group will hold its first event on 23 June at National Museum Cardiff. This informal study day will include talks, tours and discussion amid the remarkable collections of Amgueddfa Cymru – National Museum Wales and Cardiff's civic centre. Experts will present both historical and contemporary perspectives on the collection and curation of sculpture from across the relevant period, with the aim of inspiring new initiatives for the future.

For more information or if you would like to attend please contact Anne Pritchard, Senior Curator, Historic Art, Amgueddfa Cymru – National Museum Wales, Anne.Pritchard@museumwales.ac.uk

CALL FOR SUB GROUP PROPOSALS British Art Network Sub Groups 2016/17

We are pleased to announce plans to continue supporting sub groups in 2016/17 that focus on specific areas of British art. This initiative is designed to enable network members, who work within specialist subject areas and have relatable research interests, to come together and continue conversations and collaborations around specific topics beyond a one-day network event.

Existing sub groups may apply for renewed funding, outlining their aims for a second year in an expression of interest, however we also welcome applications for new sub groups from the wider network.

Organisations affiliated with the British Art Network are invited to submit an expression of interest to lead a small-scale sub group on a specific area of British art of their choosing. The proposed topic of the sub group should relate to an area of interest or richness in the lead organisation's own collection, which they would like to explore in greater depth. The British Art Network has funding to award three UK based organisations £1000 each to establish a group and support its activities; these could include informal work in progress and knowledge exchange sessions and visits to collections and exhibitions of interest.

Please note, the sub groups provide an opportunity for British Art specialists to jointly discuss areas of further specialised interest. The sub group activity should not mirror the style of the main British Art Network programme and should be smaller in scale. The research conducted within the sub groups could potentially feed back into the production of a main programme seminar or other outcome, although there is no obligation for it to do so.

How to apply

Expressions of interest are welcomed from current British Art Network members who are in full or part-time employment at a UK



museum, gallery or university. Each organisation applying must name a lead contact, with responsibility for convening the sub group and administering its activities.

Please submit a short expression of interest addressing the following points (max. 2 pages A4):

- What area of British Art would you like the group to focus on and why?
- What kind of activities would you like to support with the available funding?
- How will the sub group support the development of curatorial knowledge and expertise in your chosen field of British art
- How will this opportunity benefit your wider organisation?

Deadline

Please send your expression of interest to Rebecca Ball, Network Coordinator for British Art, Tate (rebecca.ball@tate.org.uk) by the deadline of Friday 21 October 2016.

Please share and promote this opportunity within your wider organisation.

OTHER BRITISH ART RELATED EXHIBITIONS & EVENTS

Beyond the British Art Network

Shakespeare in Art: Tempests, Tyrants and Tragedy

Compton Verney

19 March – 19 June 2016

Shakespeare was a master of dramatising human emotions in their myriad forms. His plays are as relevant to us today as they were over 400 years ago and they remain a vital source of inspiration to artists. This major new exhibition focuses on pivotal Shakespeare plays, including *The Tempest*, *Hamlet*, *Macbeth* and *A Midsummer Night's Dream*, all of which have motivated artists across the ages, from George Romney, Henry Fuseli, DG Rossetti, John Singer Sargent and GF Watts to Karl Weschke, Kristin & Davy McGuire and Tom Hunter.

Commemorating the 400th anniversary of Shakespeare's death, Shakespeare in Art offers an exceptional opportunity for art and theatre lovers to discover his works through a unique series of theatrical encounters. These include paintings, photography, projection and a sound score and readings by leading Royal Shakespeare Company actors. Uniquely for an art gallery, the exhibition will be designed by the RSC Director of Design, Stephen Brimson Lewis.

For further information please visit the Compton Verney [website](#)

Painting with Light

Tate Britain

11 May – 25 September 2016

Tate Britain presents the first major exhibition to celebrate the spirited conversation between early photography and British art. It brings together photographs and paintings including Pre-Raphaelite, Aesthetic and British impressionist works.

Spanning 75 years across the Victorian and Edwardian ages, the exhibition opens with the experimental beginnings of photography in dialogue with painters such as J.M.W. Turner and concludes with its flowering as an independent international art form.



Stunning works by John Everett Millais, Dante Gabriel Rossetti, J.M.W. Turner, John Singer Sargent and others will for the first time be shown alongside ravishing photographs by pivotal early photographers such as Julia Margaret Cameron, which they inspired and which inspired them.

For further information please visit the Tate [website](#)

Fox Talbot: Dawn of the Photograph
The Science Museum, London
14 April – 11 September 2016

The Science Museum Group is the custodian of the world's most comprehensive collection of work by Fox Talbot. This exhibition draws from these incredible holdings to reveal how he was able to establish the medium in Britain, not just as a scientific method but also as an art form. Included are some of his earliest prints – which are on display for the first time – as well as his delicate capturings of natural specimens and portraits he took of his friends and family.

For further details please visit the Science Museum [website](#)

Winifred Knights (1899-1947), Dulwich Picture Gallery
8 June – 18 September 2016
Watts Gallery

Inspired by the masterpieces of Italian Early Renaissance artists, painstakingly exact in her working methods, and even declared a genius, Winifred Knights (1899-1947) is one of the most original, pioneering British artists of the first half of the 20th century.

The first major retrospective of the award-winning Slade School artist, this exhibition will reunite all her completed paintings for the first time since their creation, including the apocalyptic masterpiece *The Deluge*, 1920, which attracted immense critical acclaim.

For further details please visit the Dulwich Picture Gallery [website](#)

Mary Sloane: A Portrait of the Artist
New Walk Museum and Art Gallery, Leicester
Until 3 July 2016

Mary Annie Sloane (1867-1961) was one of Leicestershire's most distinguished artists and this exhibition showcases over 80 works (many previously unseen) by this significant but neglected artist. Born in Leicester in 1867, Mary Sloane trained in London in Frank Short's etching class at the Royal College and at Herkomer's school in Bushey, Herts.

Working at a time when opportunities for women to develop a career were extremely limited, within the exhibition there are a number of portraits of prominent women of the period, such as Cornelia Sorabji India's first female lawyer. Mary Sloane's close friend May Morris, founder of the Women's Guild of Arts in 1907, with Mary as Honorary secretary, was the subject of a series of watercolours by Mary Sloane, two of which form part of the exhibition, on loan from the William Morris Gallery in Walthamstow.

The exhibition brings together many previously unseen artworks, the majority in private collections, including oils, watercolours, etchings and drawings. These include still-life, portraits and studies of textile workers; landscapes both from her early Leicester period and from her life in London, where she became an associate of the Royal Society of Painter-Etchers and Engravers in 1912 and a number of important but largely unseen etchings. An illustrated exhibition catalogue with biographical essay by Shirley Aucott is available.

For more information about the display and related events please see the Visit Leicester [website](#).

David Jones: Dialogues with the Past

An International, Interdisciplinary Conference at the University of York, U.K. 21-23 July, 2016
Full Registration closes June 30th

As 2016 marks the centenary of the Battle of the Somme, which profoundly shaped David Jones's imagination and thought, it provides an ideal moment for this conference to reconsider the entirety of Jones's engagement with the many, various, elusive and intertwined 'pasts' through which he conceived history and culture. It will be an opportunity to explore Jones's own style, subject matter, allusive practice and intellectual questions including the role of 'memory', 'inheritance' and 'history' in art and life, while also reflecting upon Jones's own past and contemporary moment. More information and Registration is available [online](#) or email davidjonesdialogues@gmail.com

Auricular Style: Frames

The Wallace Collection (Goodison Lecture Theatre), Hertford House, Manchester Square, London W1U 3BN
5 & 6 October, 2016

This two-day international conference is the first dedicated to the Auricular style, centring on one of its most significant manifestations, the picture frame. The conference aims to stimulate awareness & study of this important but neglected style by bringing together research in fine & decorative art histories.

Programme: please visit the conference's [website](#) to view the two-day programme.

Booking details: early bird registration is now open. For online registration and payment, please visit the [eventbrite](#) page.

How Global?

Launch and Keynote by Gerardo Mosquera: Thursday 23 June, Bristol Museum & Art Gallery, 6-9pm
Conference: Friday 24 June, 10am – 6pm, Arnolfini

Arnolfini, in collaboration with Bristol Museum & Art Gallery, presents an international conference to investigate new directions in collecting international art by public museums. How Global? will focus on critical, practical and theoretical engagement with institutional approaches to contemporary collecting, highlighting non-western voices and perspectives.

What does 'elsewhere' mean to both artists and museums? Who gets to decide what a public art collection is, or should be? How do artists antagonise and shape institutional collecting? How do we use museums and other public art spaces? Who collects and why? Driven by the necessity of addressing critical challenges around globalisation in relation to art, and responding to the Art Fund International scheme when five UK museums were awarded £4M to develop international contemporary art collections from 2007-2012, this conference will explore the key ideas, approaches and positions informing the shape of public collections and institutions not only in the UK but in other continents and contexts.

Through presentations, performances and case studies, international experts, museum directors and scholars will join artists and curators – some speaking to UK audiences for the first time – to provide insight into the conceptual and practical challenges related to collecting today and the complex relationship between museums and strategies of decolonisation.

Tickets are £30 / £25 concession.

How Global? is generously supported by the Art Fund, to coincide with the presentation of Art from Elsewhere at Arnolfini and Bristol Museum & Art Gallery. Art from Elsewhere is a Hayward Touring exhibition supported by the Art Fund, showcasing a selection of

major international works recently collected by museums throughout the UK with over £4m of support from the Art Fund.

For more information please contact: rowan.lear@arnolfini.org.uk | 0117 917 2315 | 0772 933 1457

ASPIRE: CELEBRATE CONSTABLE Gracie Divall, Tate

[Aspire](#) partners are gathering in St David's, Pembrokeshire, later this week, to reflect on the environmental impact of the Aspire touring programme, and share best practice around extended touring programmes. The seminar will also explore the themes of sustainability and changing landscapes evoked by the painting, considering academic and educational perspectives, alongside the interesting legacy of Constable's work shown through the conservation of the East Anglian and Salisbury landscapes. Speakers include Lucy Latham from Julie's Bicycle (who will share a commissioned case study of the Aspire programme), Simon Peachey of the National Trust, artist Antonia Spowers and Professor Christiana Payne.



[Julie's Bicycle](#) are presenting a presenting case study of the environmental impacts of the Aspire programme. As well as reflecting on the touring programme so far this report will advise the partnership on how to reduce the impact over the remaining years of the programme, and we hope be of interest to the wider sector.

This event is part of a wider programme of events at [Oriol y Parc](#) in celebration of Constable's 240th birthday, on 11 June, complementing the Aspire display 'Constable: *Salisbury Cathedral from the Meadows*' featuring Constable's masterpiece in Wales for a second time, following the Aspire display at National Museum Cardiff in 2014.

The display explores how *Salisbury Cathedral from the Meadows 1831* represents a personal, emotional approach to landscape painting which can be traced through to Graham Sutherland's Neo-Romantic interpretations of Pembrokeshire in the 20th century. It also includes interpretations of famous local landmarks including JMW Turner's St David's: *The Entrance to the Great Hall of the Bishop's Palace*, which he painted on a tour around South Wales in 1795 and his *South Wales* sketchbook.

Should you have any comments or wish to contribute to the content of the next newsletter please email BritishArtNetwork@tate.org.uk.

The British Art Network is supported using public funding by Arts Council England.



If you have any questions or want to update your contact details please contact Rebecca Ball, Network Coordinator for British Art, via Rebecca.Ball@tate.org.uk

Top image: Dante Gabriel Rosetti, *Beata Beatrix* c.1864-70, Oil paint on canvas, support: 864 x 660 mm frame: 1212 x 1015 x 104 mm, Presented by Georgiana, Baroness Mount-Temple in memory of her husband, Francis, Baron Mount-Temple 1889 © Tate

Second image: Holman Hunt, *Our English Coasts, 1852 (Strayed Sheep)*, Oil paint on canvas, support: 432 x 584 mm frame: 785 x 940 x 85 mm, Presented by the Art Fund 1946, © Tate

Third image: Dame Barbara Hepworth, Sea Form (Porthmeor), Bronze on wooden base, object: 830 x 1135 mm x 355 mm Presented by the artist 1967 © Estate of Dame Barbara Hepworth (London UK)

Fourth image: John William Waterhouse, The Lady of Shalot, 1888, Oil paint on canvas, support: 1530 x 2000 mm frame: 2000 x 2460 x 230 mm, Presented by Sir Henry Tate 1894 © Tate

Fifth image: John Singer Sargent, Ellen Terry as Lady Macbeth, 1889, Oil paint on canvas, support: 2210 x 1143 mm frame: 2500 x 1434 x 105 mm, Presented by Sir Joseph Duveen 1906 © Tate

Sixth image: John Ruskin, The North-West Angle of the Facade of St Mark's, Venice, Watercolour and graphite on paper, support: 940 x 610 mm, Presented by the Art Fund 1914 © Tate

Last image: John Constable, Salisbury Cathedral from the Meadows 1821, Oil paint on canvas, frame: 1800 x 2187 x 105 mm unconfirmed: 1537 x 1920 mm,

Purchased by Tate with assistance from the National Lottery through the Heritage Lottery Fund, The Manton Foundation, the Art Fund (with a contribution from the Wolfson Foundation) and Tate Members in partnership with Amgueddfa Cymru-National Museum Wales, Colchester and Ipswich Museums Service, National Galleries of Scotland, and The Salisbury Museum 2013

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